



Für HARFE

Score + pts



Harfe solo mit Orchester. netto

Alberstoecker, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6—
Orchesterstimmen	10—
Solistimme	2—
Huber, Walter. op. 9. Fantasie.	
Partitur	8—
Orchesterstimmen	12—
Solistimme	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5—
Orchesterstimmen	8—
Solistimme f. Harfe	1 50
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5—
Orchesterstimmen	8—
Solistimme	1 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16—
Orchesterstimmen	20—
Solistimme	4—
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16—
Orchesterstimmen	30—
Solistimme	5—

Zwei Harfen.

Holy, Alfred. op. 13. Festmarsch	4—
Poenitz, Franz. op. 65. Fantasie in Ges-dur	5—
— op. 75. Spukhafte Gavotte	2 50
— op. 80. Wikingerfahrt. Fantasie in As-moll	5—
Schuëcker, Edmund. op. 40. Remembrances of Worcester	7 50

Violine und Harfe.

Alberstoecker, Carl. op. 7. Romanze ...	2 50
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2—
Poenitz, Franz. op. 79. Am Strand. Fantasie	6—
Spohr, Louis. Sonate, einger. v. W. Posse	5—
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 50
— op. 52. Schelmerei. Scherzo	2—
— op. 69. Romanze in F-dur	2—
Tedeschi, L. M. op. 28. Serenade	2 50
Verdalle, Gabriel. op. 20. Larghetto ...	2 50
— op. 24. Réverie	2—
— op. 26. Cantilène	2—
— op. 29. Chant d'amour	2—
— op. 30. Mélancolie	2—
— op. 32. Pleurs et Rires	2—
Wilm, Nicolai von. op. 156. Duo	3—

Violoncello und Harfe. netto

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	2—
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 50
Hopf, Hermann. op. 2 No. 1. Albumblatt	2—
— op. 2 No. 2. Gavotte in A moll.	2—
Huber, Walter. op. 13. Fantasie	3—
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2—
Stahl, Ernst. op. 49. Gedenken. Elegie	2 50
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston)	2 50
Tedeschi, L. M. op. 33. Impromptu dramatique	4—
Verdalle, Gabriel. op. 18. Meditation ..	2 50

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	4—
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	2—
No. 2. Seguidilla	2 50

Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 50
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe.	2 50
Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium	4—
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe ...	4—
Kienzl, Wilhelm. op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe.	
No. 1. Harfners Abendsang.	
Partitur. <i>Netto</i> 2 50 Stimmen.	2 50
No. 2. Ave im Kloster.	
Partitur. <i>Netto</i> 2 50 Stimmen.	2 50
No. 3. Serenade.	
Partitur. <i>Netto</i> 2 50 Stimmen.	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel.	2 50
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen	2 50

Mostler, N. M. op. 20. Harfenständchen. <small>netto</small>	
Für Violine, Violoncello und Harfe .	4—
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe.	2 50
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe.	2 50
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe.	2 50
Trneczek, Hans. op. 29. (Nocturno) für Violine, Violoncello und Harfe.	4—
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe.	3—
— Abschied für Violine, Violoncello und Harfe	3—
Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	2—

Harfe und Pianoforte.

Alberstoecker, Carl. op. 3. Konzertstück (Ballade)	3—
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinr. Katona-Grüneke	6—
Zabel, Albert. op. 35. Groß. Konzert C-moll	10—

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	3—
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	2—
Klughardt, August. op. 80 No. 2. Alt-deutsches Minnelied	1—
Müller, Margarethe. Christkindchen.	
Ausgabe für hohe Stimme	1—
Ausgabe für tiefe Stimme	1—

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten. Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden	4—
Komplett in 1 Band gebunden	10—
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalarhe in progressiver Reihenfolge:	
Heft I, Übung 1—25 (ohne Pedale) .	5—
Heft II, Übung 26—50	5—
Schuëcker, Edmund. op. 36. Sechs Virtuosen-Etuden	5—

Verlag von Jul. Heinr. Zimmermann, Leipzig u. Berlin.

NOCTURNO.

Trneček, Op. 29.

□ Herunterstrich.
 √ Hinaufstrich.

Violine. *Andante. espress.* D Saite. A Saite. *f* *p*

Cello. *Andante.* *espress.*

Harfe. *mf* *f* *cresc.*

D Saite. *poco a poco cresc.*

mf *cresc.* *f* *cresc.*

ff *rit.* *a tempo* *p espressivo*

ff *l.* *l.* *8*

First system of musical notation. The top staff is a single line with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is a grand staff with a treble and bass clef, also in three flats. The music features a melodic line in the upper staff and a more complex, arpeggiated accompaniment in the lower staff. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The top staff continues the melodic line, marked with *D Saite.* (D string). The bottom staff continues the arpeggiated accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. The top staff features a melodic line with dynamics *mf* (mezzo-forte) and *f* (forte). The bottom staff continues the arpeggiated accompaniment, also marked with *mf* and *f*.

Fourth system of musical notation. The top staff features a melodic line with dynamics *dim.* (diminuendo) and *p* (piano). The bottom staff continues the arpeggiated accompaniment, also marked with *dim.* and *p*. A measure number '8' is indicated at the end of the system.

The musical score is for a harp piece titled "Marguerite" Gavotte-Caprice by Ernst Stahl. It is written for a single harp, with the notation spread across four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as arpeggios, slurs, and dynamic markings.

System 1: The first system consists of two staves. The upper staff begins with a melodic line marked *p* (piano), followed by a crescendo (*cresc.*) and a fortissimo (*f*) section. The lower staff features a continuous arpeggiated pattern marked *pp* (pianissimo), with a crescendo (*cresc.*) and a fortissimo (*f*) section.

System 2: The second system also consists of two staves. The upper staff begins with a melodic line marked *p*, followed by a crescendo (*cresc.*) and a fortissimo (*f*) section, ending with an *espress.* (espressivo) marking. The lower staff features a continuous arpeggiated pattern marked *p*, with a crescendo (*cresc.*) and a fortissimo (*f*) section.

System 3: The third system consists of two staves. The upper staff begins with a melodic line marked *f*, followed by a piano (*p*) section. The lower staff features a continuous arpeggiated pattern marked *mf* (mezzo-forte), with a fortissimo (*f*) section and a decrescendo (*dim.*) marking.

System 4: The fourth system consists of two staves. The upper staff features a melodic line. The lower staff features a continuous arpeggiated pattern marked *mf*, with a fortissimo (*f*) section and a decrescendo (*dim.*) marking.

cresc.
f
dim.
dim.
p
p
cresc.
8

D Salte.

This musical score is for a piece titled "Fantasie über „Auld Robin Gray“ für Harfe und Violine von Ch. Oberthür." It consists of 16 measures, organized into four systems of four measures each. The score is written for Violin (top staff) and Harp (bottom staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system (measures 1-4) begins with a *mf* dynamic and includes a *cresc.* marking. The second system (measures 5-8) starts with a *f* dynamic and features a first ending bracket over measures 6-7. The third system (measures 9-12) is marked *ff*. The fourth system (measures 13-16) begins with a *f* dynamic and ends with a *dim.* marking. The Harp part is characterized by dense, flowing sixteenth-note patterns, while the Violin part features long, sweeping melodic lines with various articulations and slurs.

D Saite.

p dim.

f espress.

f

dim.

f

mf

rit.

f

p

f

p

cresc.

R.H.

L.H.

cresc.

L.H.

R.H.

L.H.

R.H.

Musical score for "Nocturno" by Ernst Stahl, measures 1-16. The score is in E major (three sharps) and 3/4 time. It features a piano accompaniment and a melody line. Dynamics include *f*, *dim.*, *p*, *mf*, *cresc.*, and *sost.* Performance instructions include *Sul G. espress.*

The musical score is written for a voice and harp. It consists of seven systems of music. The key signature is D major (two sharps). The vocal line is written in a single staff, and the harp accompaniment is written in two staves (treble and bass clef). The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *dim.* (diminuendo). The harp part features complex arpeggiated figures and chords, with some measures marked with an '8' and a dashed line, indicating an eighth-note pattern.

pespress.
pespress.
p *f* *p* *f*
dim. *pp*
dim. *pp*
crescendo *f* *p*
crescendo *f* *p*
crescendo *f*
crescendo *f*

Musical score for "An der Quelle" (Salonstück für Harfe) by Ernst Stahl. The score is written for piano and harp. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score consists of four systems of music.

The first system features a piano part with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *rit.* (ritardando). The harp part is marked *mf* (mezzo-forte) and includes a section marked *8.* (octave).

The second system continues the piano melody, marked *p* (piano) and *sempre staccato*. The harp part is marked *mf espressivo* and *a tempo*.

The third system shows the piano melody with a *cresc.* (crescendo) marking. The harp part also features a *cresc.* marking.

The fourth system concludes the piece. The piano part ends with a *dim.* (diminuendo) marking. The harp part also features a *dim.* marking.

D Saite

p *dim.*

pp *p* *cresc.*

pp *cresc.*

f *cre*

scendo *mf* *f*

cendo *ff* *r.* *l.* *r.*

„Marguerite“ Gavotte Caprice für Harfe von Ernst Stahl.

Z. 5790

8

Viv.

mf

mf sempre staccato

f

dim.

diminuendo

espress.

p

dim.

p

f

pp *espress.* *dim.* *pp* *tranquillo* *sempre pp* *sul a*
f *pp*
p *f* *p* *tranquillo*
Cello molto espressivo *p*
p *cresc.*
f *cresc.* *rit.*
rit.

Fantasie über „Auld Robin Gray“ für Harfe und Violine von Ch. Oberthür.
 „Schelmerei“ Scherzo für Harfe und Violine von Ernst Stahl.

The musical score is written for four staves. The first two staves are for the Flute and Violin, and the last two are for the Violoncello and Harp. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score is divided into two systems. The first system contains the first two systems of music. The second system contains the last two systems of music. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are: *ff*, *f dim.*, *f*, *dim.*, *rit.*, *p*, *pp*, and *f*. The score is written in a clear, legible style with a good layout.

„Nocturno“ für Flöte, Violine, Violoncello und Harfe von Ernst Stahl.
 „Deux morceaux faciles“ für Harfe von Alfred Kastner.